

# Nation

## 40 YEARS of Cree Health

A New Canvas

The First Structure

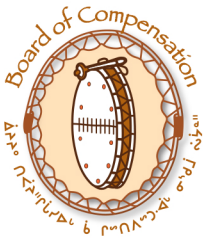
The Second Season

\$2.50

Canada Post Publication No. 40015005

Free in Eeyou Istchee  
Serving Eeyou Istchee since 1993





# Stands with Humboldt

We, the Board Members and Employees of the Board of Compensation, Creeco and its Subsidiaries, stand with you during this difficult time. Our thoughts and prayers are with the families of the Humboldt Broncos, their teammates, the organization, the town and the province.



**CREECO** is the holding company for:





# CONTENTS



5 | Canvas to clothes



7 | Cree youth hockey



10 | Celebrating 40 Years



16 | Oujé-Bougoumou first structure



Community

20 | Mushing home



Letters

23 | Goose Call Winner

## EDITORIAL

The 2018

Appropriation Award 4

## NEWS

From canvas to clothes 5

Beaver ice power 6

Honouring the Broncos 7

## IN BRIEF

9

## FEATURES

Owning our health 10

Building on the past 16

The home run 20

Goose Break hope 23

## REZ NOTES

NHL Playoffs part 1 25

## UTNS

Souls left in darkness 26

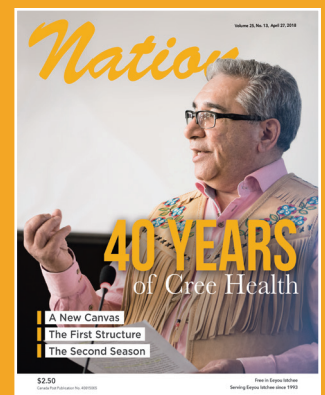


Photo by  
Korey Saganash

# HAPPY GOOSE BREAK





# The 2018 Appropriation Award

by Dan Isaac



**I**ndian Horse, by the late Richard Wagamese, is possibly one of the most important books ever penned by an Indigenous author. It's a lament on the life of Saul Indian Horse, a residential school survivor and promising NHL prospect who threw away his gift for the game for a life of drinking.

It's a tragic tale, but there's also beauty and redemption.

Richard always believed there was healing to be had in storytelling. He also looked upon his craft as ceremony. And like his characters, Richard, used the ceremony of storytelling to heal his past trauma.

He told Indigenous stories from an Indigenous perspective but his work transcended race. I remember discussing the book with a non-Indigenous friend who said it helped him heal as a victim of sexual abuse.

In 2013, *Indian Horse* was a finalist for CBC's Canada Reads. When I heard it was going to become a movie, I was hopeful – but long before its national release April 13, I knew I wouldn't be buying a ticket.

Over the summer I watched an extended trailer for the *Indian Horse* film that had the cinematic grace of a PSA. The dialogue was clunky. The whole scene seemed unauthentic, forced. But beyond the technical awkwardness, there were systemic issues at play.

Over the fall, Indigenous friends gave early reviews from the festival circuit. One saw a screening at the Vancouver International Film Festival in September and said the experience

was like being forced to sit through 100 minutes of trauma porn.

Another acquaintance saw the film at the Toronto International Film Festival and was disappointed when, during the question period, the director spoke over the family of the boy whose braids were actually cut off during the filming of a particular scene.

The director isn't Indigenous, neither is the screenwriter. Sure, there were plenty of Indigenous actors who worked on the film, but with the exception of Paul Devonshire (who was brought on late in the production), not a single Indigenous person worked behind the camera in a creative role.

No Canadian Indigenous director was even contacted to helm the picture.

Why?

"We're not lacking in talent or ability," Jesse Wente, head of the newly established Indigenous Screen Office, told the CBC. "We're lacking in opportunity."

Could you imagine a world in which a movie like *12 Years a Slave* (2013)

could have been made without a Black writer or director or producer? What about *Schindler's List* without a Jewish director or producers? So why *Indian Horse* in 2018?

It's already picked up several awards on the film-fest circuit, but it might as well be the white girl wearing a headdress at the Coachella music festival. It's the epitome of appropriation: an Indigenous story used to further the careers of non-Indigenous creatives.

The only difference is that they had permission, this time, from the author. Before he passed away in March 2017, Richard Wagamese hand-picked the production team. His reason for going with non-Indigenous creators was that he wanted the movie to be seen by as wide an audience as possible.

Don't get me wrong, I'm happy the story of *Indian Horse* is being told. I hope theatres are filled with people who need to see this movie. None of those audiences, however, will include me.



*the Nation* is published every two weeks by Beesum Communications. **EDITORIAL BOARD** L. Stewart, W. Nicholls, M. Siberok, Mr. N. Diamond, E. Webb. **EDITOR IN CHIEF** Will Nicholls. **DIRECTOR OF FINANCES** Linda Ludwick. **EDITORS** Lyle Stewart, Martin Siberok. **PRODUCTION AND SOCIAL MEDIA COORDINATOR** Dan Isaac. **CONTRIBUTING WRITERS** E. Mianscum, X. Kataquapit, D. Isaac, A. German, D. Coyle, N. Wapachee, A. Simoneau, P. Quinn, P.W. Forward. **DESIGN** Matthew Dessner. **SALES AND ADVERTISING** Danielle Valade, Wendall Gull, M. Juliette. **THANKS TO:** Air Creebec.

**CONTACT US:** The Nation, 4529 CLARK, #403, Montreal, QC, H2T 2T3. **EDITORIAL & ADS:** Tel.: 514-272-3077, Fax: 514-278-9914. **HEAD OFFICE:** P.O. Box 151, Chisasibi, QC. J0M 1E0. [www.nationnews.ca](http://www.nationnews.ca). **EDITORIAL:** [nation@nationnews.ca](mailto:nation@nationnews.ca), [news@nationnews.ca](mailto:news@nationnews.ca). **ADS:** Danielle Valade: [ads@nationnews.ca](mailto:ads@nationnews.ca), Wendall Gull: [wendall@nationnews.ca](mailto:wendall@nationnews.ca).

**SUBSCRIPTIONS:** \$60 plus taxes, US: \$90, Abroad: \$110, Payable to beesum communications, all rights reserved, publication mail #40015005, issn #1206-2642. *The Nation* is a member of: The James Bay Cree Communications Society, Circle Of Aboriginal Controlled Publishers, Magazines Canada Quebec Community Newspaper Assn. Canadian Newspapers Assn. Les Hebdomadaires Du Québec. Funded [in part] by the Government of Canada. | [www.nationnews.ca](http://www.nationnews.ca) | [facebook.com/NATIONnews](https://facebook.com/NATIONnews) | [twitter: @creeation\\_news](https://twitter.com/creeation_news)

# From canvas to clothes

How a renowned Cree artist is making her art and designs **prêt-à-porter**

by Amy German

**W**haphmagoostui's Natasia Mukash is known as a talented painter and visual artist. Now she is taking her traditionally inspired work in a new direction. She's making her artwork wearable by designing textiles and printing her designs onto premade garments.

"I went to LaSalle College (in Montreal) and studied Fashion Design, with a concentration in costume design because I wanted to work in theatre. After graduating, I took a break from my artwork and thought that I would give designing a shot and see how it goes. It was during this time, I took a course in textiles and I learned how to make patterns and discovered that I was good at it," said Mukash.

Her transition from art to textiles didn't happen overnight; it is something she worked on over the last five years. After she graduated from LaSalle she experienced a "great deal of life" – which included burnout, surgery and childbirth – before returning to her artistic calling.

"It was something that I dreamed of doing since childhood. It's funny, the image I always had in my head was of Coco Chanel with her patterns outlined with white chalk. This is what I wanted to do – create things for people to wear."

In moving back to Whaphmagoostui, Mukash hoped that her desire to design and be creative with fabric and patterns would return. It took some time, but Mukash is now producing designs that are transposed onto garments and making prints on synthetic fabrics that can be purchased by the metre.

After getting her project off the ground, the next stop was finding a

company that prints textile designs. But partnering with a company that allowed the artist to make a decent profit and to have good quality control proved difficult. However, thanks to a suggestion made on Instagram, Mukash found the company she is now working with. Oddly enough, a person she already knew owns it.

"What's funny is that I knew him because he used to make t-shirts and caps for CerAmory [her husband's band]. When I looked at his website, I realized I could make leggings and other clothing. Then I saw a section that stated, 'Create your own fabric' and I was like 'What?'"

That's what Mukash had always dreamed of.

These days, Mukash has her own page on the Art of Where website, where she sells her garments, including leggings, dresses, shirts, scarves and shawls as well as textiles. She hopes to add a few more items but slow internet speeds in Whaphmagoostui

are an obstacle. Soon she'd like to find a company to make her prints in bulk so they can be sold at the local store.

For the moment, Mukash has only been able to get two different kinds of fabric to print her designs on. But, she is hopeful that other fabrics, like cotton, become more available in the future because her company is expanding.

To see her goods, check out: [artofwhere.com/artists/nanatisis](http://artofwhere.com/artists/nanatisis)





If you are an Indigenous woman of Eeyou Istchee and you feel that you or anyone you know is in danger, we are here to help you!

Piipichauu Uchistuun | Robin's Nest | Women's Shelter



For women and children of Eeyou Istchee suffering from domestic violence  
**Toll Free Crisis Line Open 24/7**  
**1-855-753-2094**

[www.creehealth.org/services/womens-shelters-robins-nest](http://www.creehealth.org/services/womens-shelters-robins-nest)

THE WASKAGANISH 350TH ANNIVERSARY CELEBRATION

Spring

**MAY 24, 25 & 26, 2018**



Tradeshow • Cultural & Traditional Activities/Workshops • Music & Dance

**Performances by:** Sagkeen's Finest (Canada's Got Talent Winners) Lawrence Martin (Wapistan), Vern Cheechoo & many other local and regional artists!

Also featuring:

**JOHN CAFFERTY AND THE BEAVER BROWN BAND**

May 26, 2018 • Rupert River Sports Complex • 8PM • Doors open at 7:30PM

Writer, performer, and recording artist of the film's music soundtrack...

*Fiddie and the Cruisers*



For more information or to purchase tickets, contact:  
 350th Anniversary Celebration Office  
 Cree Nation of Waskaganish  
 Tel.: 819-895-8650 ext's: 3284, 3235 or 3205

## Chisasibi Beavers end impressive season with **run to Inter-regionals final**

**Y**oung Cree hockey players took centre stage last month as the Chisasibi Beavers Atom A squad made the long trip to Laval to compete in the 2018 Quebec Inter-regional championship tournament.

Comprised of many of the best 9- and 10-year-old hockey players in Eeyou Istchee, the Beavers enjoyed a dream season that started with a perfect 7-0 run in James Bay Minor Hockey League action, during which they outgunned opponents by an impressive 42-21 margin.

That success set the stage for the Beavers' impressive performance at the Coupe Créations Dynamiques in mid-March, which started with a crushing 13-2 win over Rouyn-Noranda, and climaxed with an equally impressive 9-0 beating of Amos in the tournament final, earning the club a berth in the 2018 Inter-regionals.

While many hockey observers had tempered expectations of what the Beavers could achieve this season, the club's dominance came as no surprise to coach Simeon Kitty.

"This could be one of the best teams I have ever coached," said Kitty in conversation with *the Nation*.

With 20 years behind the bench of minor and senior hockey teams, Kitty has helped many young Cree players develop their skills on the ice, and has been the architect of multiple runs to the Interregional finals. That experience, along with the hard work of assistant coaches James Lameboy and Kyle Sam, has been key to the Beavers' strong play this season.

After making the long journey from Chisasibi to Laval, the Beavers had little time to rest before opening their Inter-regionals schedule against the Outaouais Jets on April 5. The long ride had no apparent effect of

## Beaver ice power

by Dan Coyle



Kitty's young charges as they stormed to a 9-2 rout of the Jets.

The Beavers also flaunted their finely tuned defense in a pair of subsequent shutout wins, starting with a 5-0 blanking of the Bécancour Riverains, and followed by a 6-0 thrashing of the Deux-Montagnes Panthers that earned the squad a berth in the tournament semi-final.

The club took care of business with a 3-1 victory over the Estrie Voltigeurs in that final four matchup, but had little left in the tank for the final, falling to the Napierville Mustangs by 6-1 score.

"The kids were tired by the time they reached the final. They had played a lot of hockey, and we let them spend a lot of time in the swimming pool at the hotel in Laval," Kitty said with a laugh.

But there was no disappointment among the young Beavers as their championship dream came to an end.

"Kids need to be kids, and have fun, and we did that this season," said Kitty. "More importantly, a lot of credit has to be given to the parents and families

of these kids, who worked so hard to build a team, and made a lot of sacrifices. Teams like this cannot be successful unless the parents are committed to supporting them."

While the Beavers made their march to the Interregional finals, the rest of the Cree hockey world converged on Val-d'Or for the 26th Annual Cree Minor Hockey Tournament.

This year's edition of the tournament featured 104 teams playing in 14 categories, ranging from Pre Novice to Midget Girls and Midget Hockey Competitive.

The Manawan Kings stumbled out of the gate with a 5-4 loss to Waskaganish before rebounding with five straight victories, capped by a 4-3 win over the Wemindji Paint Hills to claim the Midget Hockey Competitive banner.

A pair of Manawan skaters, Jerrycko Flamand and Graham Moar, led all Midget Competitive scorers with eight and seven points, respectively. Wemindji's Felix Stephen and Mathias Weische of Waskaganish, who each

tallied six points at this year's tournament, closely followed.

In Midget Girls action, Whapmagoostui led the way in preliminary play with three straight victories, including a dominating 13-1 win over Mistissini, but had nothing left in the tank in their final matchup with Kitigan Zibi, which romped to a 7-0 victory to take home the championship banner.

Waswanipi and Rapid Lake both opened Bantam Hockey Competitive action with two victories each, but neither club could handle Waskaganish in the knockout round, as they powered to a 6-5 win over Rapid Lake, followed by a narrow 4-3 edging of Waswanipi to emerge as Bantam champions.

Waskaganish also impressed in Pee Wee Hockey Competitive, powering to four straight wins to earn a berth in the category final, but once again a squad from outside Eeyou Istchee emerged triumphant, with the Lac Simon Warriors eliminating Waskaganish by a slim 5-4 margin before falling to the Moose Factory Scrappers by a 4-3 tally in the final.



## Honouring the Broncos

Schools across Eeyou Istchee participated in National Jersey Day, April 12, honouring the Victims of the Tragic Bus Crash in Saskatchewan that claimed the lives of 16 members of the Junior Hockey Team, the Humboldt Broncos. The photo on the left is an aerial shot of over 150 students, staff members and partners of the Rainbow Elementary School in Waswanipi.





We wish you all a good harvest, play it safe and **enjoy the spring goose hunt.**

- Rusty Cheezo, Chairman/President



**CREECO** is the holding company for:



**Niskamoon Corporation is pleased to announce** the appointment of three new board members by the Grand Council of the Crees (Eeyou Istchee) and the Cree Nation Government.

**Mr. William MacLeod**  
Cree Nation of Mistissini

**Mrs. Emily Whiskeychan**  
Cree Nation of Eastmain

**Mr. George Bobbish**  
Cree Nation of Chisasibi

Existing board members include Mr. Matthew Wapachee from the Cree Nation of Nemaska, and three members from Hydro-Québec - Mr. Mathieu Boucher, Mr. Réal Courcelles, and Mr. Daniel Lauzon.

Mr. William MacLeod was designated as the Niskamoon Chairperson and Mr. Mathieu Boucher was selected as the Niskamoon Vice-Chairperson.

Niskamoon Corporation would also like to thank the past Board Members for their significant contributions and guidance during their terms – Mrs. Violet Pachanos, Dr. Matthew Coon Come, Mr. Kenneth Gilpin, and Mr. Paul John Murdoch.

2 Lakeshore Road  
Nemaska, Quebec J0Y 3B0  
[www.niskamoon.org](http://www.niskamoon.org)



## Grand Chief speaks at **UN forum**

**G**rand Chief Abel Bosum addressed the United Nations Permanent Forum on Indigenous Issues in New York April 16-27.

In his speech on the first day of meetings, Bosum stated the need for world governments to work with Indigenous nations to implement the UN Declaration on the Rights of Indigenous Peoples (UNDRIP), and said that it's essential that the human rights instrument be incorporated in legal frameworks worldwide.

Bosum also emphasized that Indigenous peoples are intricately connected to the natural systems that keep our planet sustainable.

"We have a profound relationship with our lands, territories and resources," he told the forum. "This relationship is always evolving and it includes political, economic, social, cultural, environmental and spiritual dimensions. We expect states to fulfill their commitments to Indigenous peoples. In particular, sustainable development based on international standards."



## Tourism **investment**

**I**n partnership with the Quebec government, Eeyou Istchee Tourism's executive director Robin McGinley and Ungava MNA Jean Boucher announced a \$400,000 investment to help promote tourism in Eeyou Istchee.

More than half the grant will go to extending the contract of a resource person assigned to helping local Crees develop their businesses. The rest will assist entrepreneurs who need

help starting a business, said McGinley.

"We all know that starting a business in the North is expensive," McGinley told the CBC. "It's important to continue to invest in tourism, because it's really in its infancy."

Some of the funding will be drawn from the Plan Nord, while \$193,000 will come from Quebec and Eeyou Istchee Tourism.

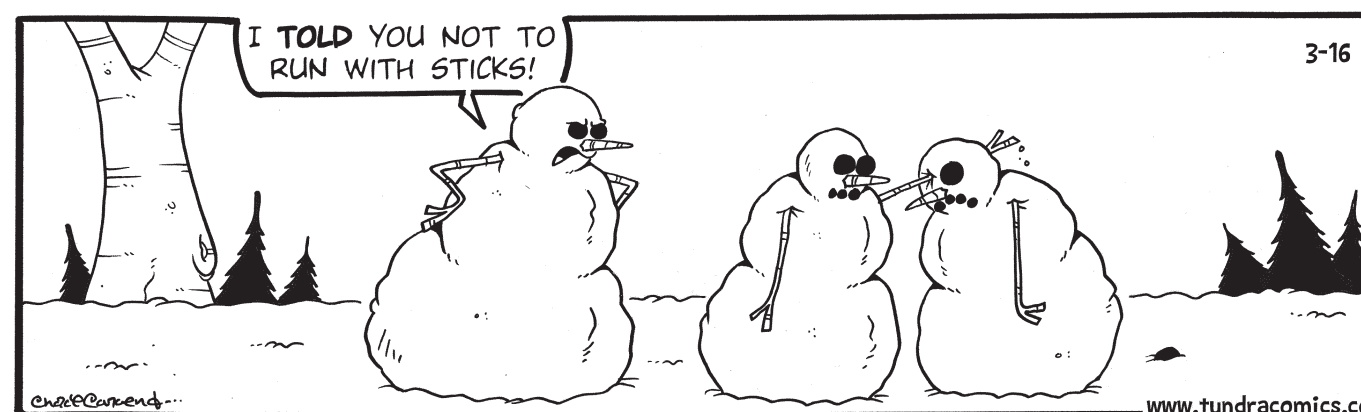
## Cree Cultural Institute **honoured**

**T**he Aanischaaukamikw Cree Cultural Institute's traveling exhibit, "Footprints: A Walk Through Generations", has been honoured with a Canadian Museums Association Award for Outstanding Achievement in Exhibitions.

Aanischaaukamikw Director Sarah Pash thanked all who worked on the exhibit, which was chosen by the CMA in their Cultural Heritage category.

They included, "Natasia Mukash, Paula Menarick, the core team at Aanischaaukamikw, the Eeyou Istchee tour team that included Tanya

Lavrivier, Shirly-Anne Etapp, Rob Imrie, and Maïtée Saganash and the Elders who guide our journey, all of our 10 communities in Eeyou Istchee who participated in consultations – especially the Chisasibi Heritage Centre team, and the Board of Directors of Aanischaaukamikw."







# Owning Our Health

**Celebrating 40 years** and  
planning for the future of the  
Cree Health Board

by André Simoneau

Photos by Korey Saganash

**T**o celebrate its 40th anniversary, the Cree Board of Health and Social Services of James Bay (CBHSSJB) held its regional general assembly in Waswanipi April 10-12, under the theme “Working Together Towards a Healthy Future”.

Key delegates from within the organization, as well as Eeyou Istchee community leaders, were all invited to take part in the three-day event at Waswanipi’s spacious Community Health and Fitness Centre, with a view to commemorate the CBHSSJB’s long history, while also creating new partnerships and strengthening existing ties.

The event kicked off with a drumming song by Erika Eagle, followed by opening remarks from local Board representative Jonathan Sutherland, Waswanipi Chief Marcel Happyjack, Grand Chief Abel Bosum and CBHSSJB Chairperson Bella Petawabano.

Bosum highlighted the recent adoption by Parliament of Bill C-70, which ensures a more comprehensive Cree governance of land resources as outlined under the 1975 James Bay and Northern Quebec Agreement (JBNQA).

The CBHSSJB also presented its 2016-2021 Strategic Regional Plan (SRP), whose stated aim is “to achieve Nishiiyuu Miyupimaatisiun together”. Along with continuing efforts to support youth and Elders, the SRP targets chronic ailments such as diabetes, depression and substance abuse.

Executive Director Daniel St-Amour outlined the document’s focus areas, which will guide all activities





undertaken by the different branches of the CBHSSJB over the next five years. The priorities contained in the SRP were established at the last General Assembly in April 2016, and Petawabano stressed the importance of using a Cree voting method as part of the prioritization process.

“We wanted this latest SRP to be the people’s plan,” she said. “We wanted the people to be the ones to say what the priorities are. We did it that way because we believe the communities know best. They know their

people; they know what’s happening. So we wanted to give them that ownership, to give them a say in what happens to their health.”

“One of the complaints in the past was that we were kind of playing Big Brother,” echoed St-Amour. “We were saying we wanted to build partnerships, but we weren’t following through and responding to local concerns.”

With that spirit of inclusiveness in mind, attendees were invited to participate in so-called “open space” sessions in order to provide the

board with a clearer picture of what people in the communities need and want.

Organizer Sol Awashish explained the open-space system: “Our idea was to bring people together who are leaders in the communities, managerial directors in the Cree organizations, and talk about how to work together to improve the lives and health of our people. It’s an opportunity for people to discuss and give ideas about what they think, what contributions they can bring to making the Cree Nation a healthier and a stronger one.

It’s all about dialogue, talking together, and contributing.” Overall, the 2016-2021 SRP aims to bring more services and facilities back to Eeyou Istchee territory, as first outlined in the JBNQA.

“As Cree people,” said Petawabano, “we have to acknowledge the resources we have within our territory. It’s what the Elders have been telling us all along: healing comes from the land.”

Former Grand Chief Matthew Mukash spoke about the work being done in that regard, and expressed hope that such programs

might have a permanent place in the future operations of the CBHSSJB. “The mainstream system with doctors and other professionals is always going to be there,” Mukash said. “But we can couple that with a traditional system of healing, and have a system where we can use traditional medicines and practices that our ancestors have always used, along with the current health system that we have.”

Part of the land-based healing effort also includes the development of locally-offered traditional

Waapimaasuwin midwife services, in order to increase the number of women giving birth within their communities, rather than travelling south to urban areas to receive care.

Furthermore, with a view to continuing the CBHSSJB’s mandate as an organization by and for the Cree people, part of the strategy for the upcoming years includes a succession plan specifically tailored to attracting and preserving Cree human resources in key managerial positions.

“The mainstream system with doctors and other professionals is always going to be there,” Mukash said. “But we can couple that with a traditional system of healing, and have a system where we can use traditional medicines and practices that our ancestors have always used, along with the current health system that we have.”

Part of the land-based healing effort also includes the development of locally-offered traditional

Waapimaasuwin midwife services, in order to increase the number of women giving birth within their communities, rather than travelling south to urban areas to receive care.

Furthermore, with a view to continuing the CBHSSJB’s mandate as an organization by and for the Cree people, part of the strategy for the upcoming years includes a succession plan specifically tailored to attracting and preserving Cree human resources in key managerial positions.

*“The mainstream system with doctors and other professionals is always going to be there, but we can couple that with a **traditional system of healing**”*

- Matthew Mukash, Former Grand Chief

*“We wanted the people to be the ones to say what the priorities are. We did it that way because we believe **the communities know best**”*

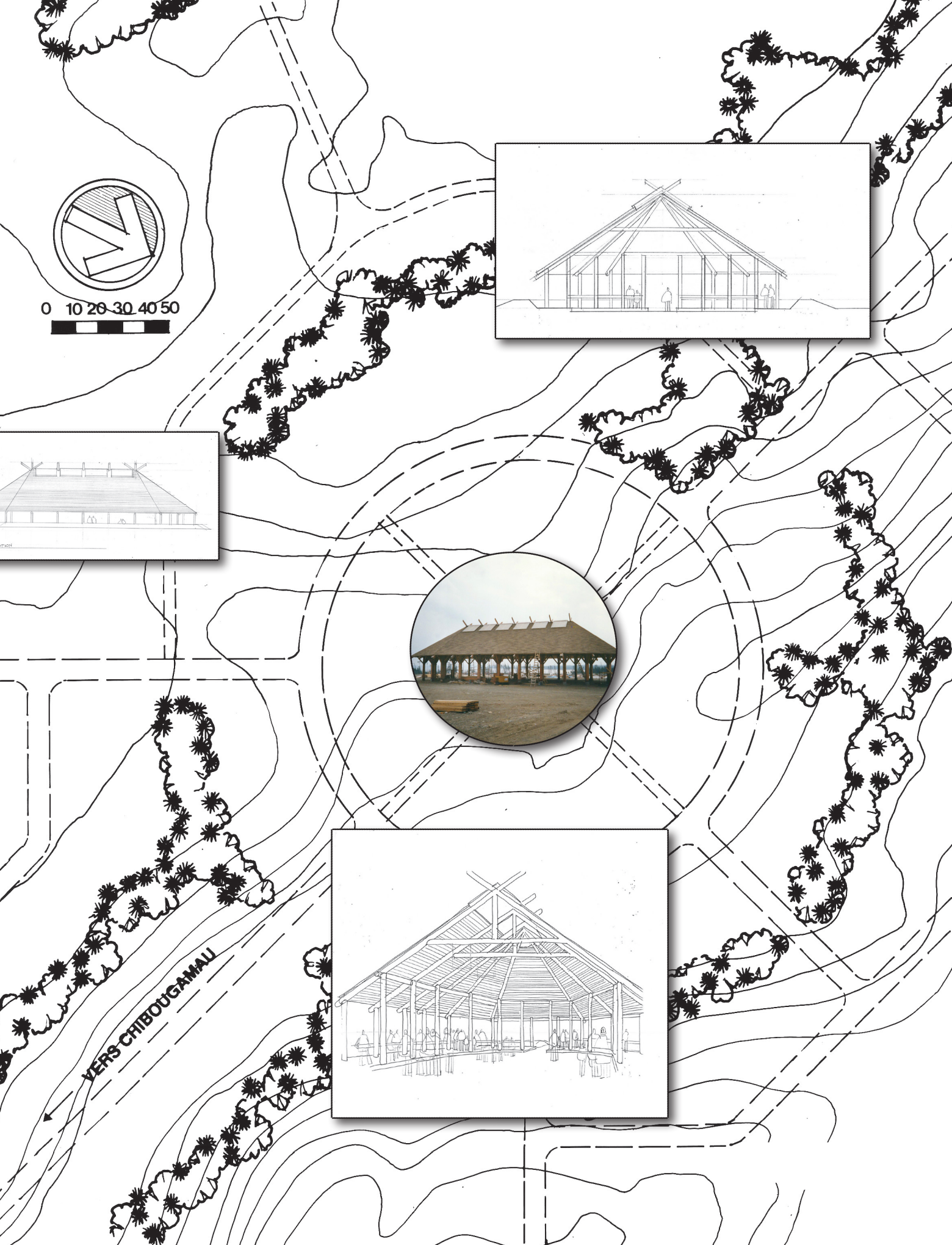
- Bella Petawabano, CBHSSJB Chairperson











# BUILDING ON THE PAST

## Honouring the architect of Oujé-Bougoumou's first structure

by Patrick Quinn | Photos provided by EVOQ Architecture

**A** Shaputuan – sometimes spelled sabutan – is a traditional Cree longhouse shelter with a door on each end. One door represents a respect for knowledge passed forward from the Elders. The other symbolizes new kinds of learning taken out into the world, opening up a future that has yet to be written.

When Oujé-Bougoumou's Chief, Abel Bosum, made the call to architectural firm Fournier Kephart in April 1989 to discuss the very first structure of a yet-to-be-built community, it was the traditional Shaputuan that was to be the inspiration. Of course, this structure would be much larger, capable of holding 400 people for ceremonies and serving as a skating rink in winter.

Its construction was central to the vision of the long-awaited village of Oujé-Bougoumou. The village was the crucial element of the First Nation's determination to occupy and govern their traditional territory, after decades of displacement and marginalization by the mining and forestry industries.

With the full participation of the community, the new village was planned with careful consideration for the needs of both present and future generations. It was like having a "clean slate, a clean piece of paper upon which we were charged with the responsibility to write the first chapter of our community's future," said Abel Bosum, now the Grand Chief of the Crees.

As the village's first founding gesture, the Shaputuan is a powerful traditional symbol of presence on the land. Renowned architect Douglas Cardinal was called on to design the village's street pattern and most important buildings, with key

community-gathering spaces placed in a central circle location.

The circular shape represents a traditional medicine wheel and the Aboriginal spherical concepts of time and history, while symbolically referencing concepts of community healing and growth. In the centre of this circle, at the very heart of the community, is the Shaputuan.

The project's lead architect, Dana Kephart, recently passed away after a year-long battle with cancer. Kephart was originally from Grand Junction, Colorado, an area with a long history of Navajo, Hopi and other First Nations presence. His youth was steeped in his family's interest in these traditions, beginning a lifelong passion for culture and history that led him to a close personal and working relationships with Aboriginal people.

That passion suffused his architectural work, says his daughter, Elza Kephart.

"Dana was obsessed with understanding the needs of his clients and transforming them into well-designed, practical, culturally significant, as well as beautiful buildings," she remembered. "He was very proud of these achievements and never stopped telling his family and friends that the years he spent working with Cree and Inuit communities were the best of his professional life."

Following his university studies in 1969, Kephart spent two years working with a group of young architects in Morocco. He immersed himself in the country's culture and created various housing projects inspired by their materials and practices. With his French wife, he decided to move to Montreal in the early 1970s, finding work at PGL Architectes. That's where he met Alain Fournier.





*Dana was obsessed with understanding the needs of his clients and transforming them into well-designed, practical, culturally significant, as well as beautiful buildings*

- Elza Kephart

The two shared a common vision regarding their respectful attitude toward working with communities, and launched their own firm, Fournier-Kephart, in 1981. Work began in 1983 for their first in a long series of projects with Cree and Inuit communities – the air terminal in Iqaluit, Nunavut, the now-iconic structure that Kephart playfully called the “yellow submarine”.

“Now it’s in Inuit children’s books as representing an Arctic structure, so it was dead on as far as integrating into the culture,” Fournier told *the Nation*. “That’s always been a primary concern of ours, integrating the architecture into the culture, the communities that we’re working with.”

As consultations with Oujé-Bougoumou began, Kephart passionately researched Cree culture. He was profoundly interested in Cree spirituality and fascinated by the ingenuity of their traditional structures, tools and materials. “To him, it wasn’t a business,” said Fournier. “He was very passionate about what he was doing, being personally involved. That’s how he struck up friendships.”

As he worked to translate the community’s vision into an architectural form, Kephart started lifelong friendships with Abel Kitchen, Jack Blacksmith and Robert Ottereyes. The Shaputuan was designed to go up quickly, with a series of posts, trusses and pre-fabricated sections that were easily assembled. It was finished by August 1989, four months after the initial call to Fournier-Kephart.

The summer of 1989 was historic. After several years of protracted negotiations with the Quebec government, Oujé-Bougoumou took drastic actions to ensure their concerns were taken seriously. The community declared jurisdiction over the territory, blockaded the access road to the village, and established their own court that convicted both provincial and federal governments of breaching their fiduciary obligation to Oujé-Bougoumou.

In September, an agreement with Quebec was finally signed during a ceremony in the new Shaputuan. Quebec would contribute financially toward the village’s construction while acknowledging certain local jurisdiction over the Oujé-Bougoumou Cree traditional territory. It also amended the James Bay and Northern Quebec Agreement to include Oujé-Bougoumou as a full-fledged community of Eeyou Istchee.

In the following years, the village sprung up quickly, preserving the harmonious nature of the Cree traditional way of life in the context of contemporary facilities and institutions. The rooflines of subsequent buildings were like mirror images of the Shaputuan.

Cultural sensitivity and community consultation informed the architectural work of both Kephart and Cardinal. Cardinal had sat in a traditional dwelling during the early visualization sessions and recalled “a feeling of being rooted, of being sheltered, of being in harmony with nature and with the natural environment.”

The resulting community is an international example of sustainable development, innovative design and decolonization of the architectural process. It was named a model community by the United Nations in 1995.

For Kephart and Fournier, the project led to further involvement with First Nations and Inuit communities. They worked on several projects in Waswanipi and recently finished work on a program for a hospital in Chisasibi. In Nunavik, the firm designed the Kuujuaq Forum, an arena and community centre, as well as various air terminals.

Although Kephart moved on to other interests in 1995, he returned to the office five years ago to help work on the Canadian High Arctic Research Station in Cambridge Bay. Fournier and Kephart won an architectural competition to design the world-class building, which should be occupied within a few months.

“I’ve carried on with Dana’s work and the way he looked at things,” Fournier explained. “Sometimes architects are there to give shape to the community’s vision. I was in Oujé about a month and a half ago, and was quite surprised to see how [the Shaputuan] has become an icon there, how they were actually interested in learning about the history of the building.”

It was a particularly emotional trip for Fournier because his former partner had passed away not long before. In his final years, Kephart had turned his attention to artistic pursuits and concern about how climate change is affecting Native communities.

During his illness, Fournier added, Kephart would often gaze at a portrait of Chief Seattle on his bedside table, under which was written: “The earth doesn’t belong to man. Man belongs to the earth.”

EVOQ ©





www.nationnews.ca April 27, 2018 *the Nation* 21



PRÉSENTE / PRESENTS

# Northern Development CONFERENCE

**A gathering of regions,  
the building of a future!**

# June 13-14, 2018

Hôtel Forestel, Val-d'Or (Québec)

**PLUS  
FUNDRAISING  
GALA**

**To benefit the Aanischaaukamikw  
Cree Cultural Institute**

# June 13, 2018

6:00 PM - Hôtel Forestel

Visit of the traveling exhibit,  
Footprints: A Walk Through Generations  
Networking  
Animation  
Indigenous cuisine dinner

In partnership with:



 **ΕΛΛΗΝΙΚΗ ΠΡΟΣΕΛΥΤΟΝΟΜΙΑ**  
Greek Consulate of the Grece (Bayreuth)  
Greece Consul des Gtes (Bayreuth)  
**ΕΛΛΗΝΙΚΗ ΠΡΟΣΕΛΥΤΟΝΟΜΙΑ**  
Greek Consulate  
Greece Consul des Gtes (Bayreuth)



SECRÉTARIAT AUX  
ALLIANCES ÉCONOMIQUES  
NATION CIBLÉ  
ASSEMBLÉE NATIONALE



SECRETARIAT TO  
THE CREE NATION  
ARCTIC TRAINING  
ECONOMIC ALLIANCE



CHAMBRE DE COMMERCE  
DE VAL-D'OR

## INFORMATION / REGISTRATION

**www.creenation-at.com**

# Goose Break hope

by Patrick W. Forward

## *The Nation* congratulates the 2018 Goose Call contest winner

**W**e all have people who we see as our own personal Superman.

Growing up, I've had many Supermen, but this story is about one in particular: my uncle, Don MacLeod. Growing up, uncle Don was the man who taught me how to hunt. He taught me everything that I needed to know about shooting a gun and paddling a canoe or even going to pick up the geese.

This story starts a little before Goose Break 2017. Earlier, in 2016, my Aunt Judy had passed away. It was a difficult year, which was

would be able to beat the cancer and continue on with his life. Watching uncle Don go through treatment wasn't easy, but we all supported him and tried to keep his hopes alive.

One of the most difficult things for my uncle was knowing Goose Break was rounding the corner and he was unsure if he would be able to hunt. Then one day as the geese were flying, I received a text saying that uncle Don was coming down

as he sat down in a chair he had sat in every year before. This was significant and meant the world to everybody who was sitting in the blinds.

What made this day even more special was as if something was written in the stars, as sure as the sun would rise, a flock of geese flew towards the opening of the water hole. As the geese landed on the lake and the hunters got ready to shoot, all the hunters waited on one

I realize that there was life in his eyes  
that reminded me of a time **when a  
child kills his first goose**

followed by an even more difficult year. Not even a full year after the passing of my Aunt Judy, uncle Don developed a cancerous tumour around his spine. This was devastating on many levels but we were hopeful that he

to the blinds. Quickly the nephews gathered together to help him down to his blind and carry his gun down for him. Although we knew that his journey down was hard, there was a ray of hope that seemed to gleam in his eyes

specific person, my uncle Don. As he raised his shotgun to aim at the geese we heard a loud bang-bang-bang! And the shooting began.

As I turned to look at the expression on uncle Don's face I realized that there was

life in his eyes that reminded me of a time when a child kills their first goose. The look of excitement washed over his face, a look of pride, a look that I will never forget because my Superman – despite all of his difficulties and challenges – had not only made it down to the blind he sat in every year, but managed to raise his gun and shoot despite all of the pain I'm sure he was feeling.

This is one of my most memorable Goose Breaks because I wasn't sure if my uncle would make it down to the blinds that year and the thought of not having him hunt with me broke my heart. I believe that trip down to the blind meant more to him than we will ever realize, it meant hope.

Now as we prepare for Goose Break 2018, I'm glad to say that his cancer has gone into remission and I will have my hunting partner with me for many many more to years to come.



## Don MacLeod sits in his blind







*Under the Northern Sky*

# Souls left in **darkness**

by Xavier Kataquapit



I don't understand what is happening in the world these days. For example, I thought things were getting better between First Nation people and non-Natives in this country. There has been so much bad history involving violence, residential schools, and hundreds of years of colonization. It seemed that under a federal Liberal government and with the new sensitivity in our developing civilization that life was getting better for my people.

To realize that a young Native man by the name of Colten Boushie was shot in the head by Gerald Stanley, a Saskatchewan farmer who claims he believed he was being robbed, is inexcusable. The fact that Stanley only received a \$3,000 fine and a ban on owning a firearm for 10 years has outraged Native people across Canada. Yes, there are a lot of problems with the entire story, but the fact is you just don't shoot to kill people and then try to call it an accident. We pride ourselves as having better gun laws and more sanity when it comes to that issue in Canada, but in a lot of ways we don't. Here is one example when one gun was used too freely to solve a problem.

A quote by Victor Hugo, the great French author who wrote *Les Misérables*, touched me a long time ago: "If the soul is left in darkness, sins will be committed, the guilty one is not

he who commits the sin, but he who causes the darkness."

Our prisons in Canada are full of First Nation and other minority peoples who have had terrible lives and have been raised in situations full of poverty, violence and addiction. The same is true south of the border and in many other countries. When we keep people down and we don't provide them with equal opportunities, how do we expect that they won't turn to crime and addictions?

I thought we were making headway in this area, but no longer. The same is true of how we treat people in other countries. When we aligned ourselves with countries and governments that are controlled by big oil, we ended up bombing the Middle East for decades. We have killed thousands upon thousands of people with all kinds of propaganda created to make them look evil, so that we can grab their oil. Then we wonder why many of them want to flee the countries we have bombed into the Stone Age and have become refugees with the hope of coming to one of our countries that are relatively safer.

We are living in evil times. Our own governments and people who run them are going along with this stuff. How are we ever going to end up with a world where people have good lives, access to clean water, enough food and decent

housing? It all boils down to the fact that the greedy wealthy few who control most of the wealth of this world don't care about anything else other than in making more money. Most of the wars in history have been based on people's desires for more money and power. The common man and woman have been used to fight these wars under all kinds of pretences.

I understand that our global history has mostly to do with war. However, you would think that maybe in 2018, we would be trying to develop a better life on this planet for everyone. What is wrong with hitting the pause button, stopping for a minute and asking that question?

Are we going to just keep following the money guys down this evil trail of violence and destruction because a handful of people make a big profit out of it all? Why don't we think about these things more? Are we too caught up in our own lives? It is too scary to think about? Do we think that as long as our bellies are full, we have clean water to drink and we have nice houses to live in that things will always be okay for us? I don't think our future generations can count on that because if we do nothing to lobby our governments and convince them that we don't want to live in a world full of war, it could very well be through accident or intention that our civilization on this planet will cease to exist under the threat of global nuclear war.

I think Victor Hugo had a great insight and I hope that we can find a way to follow his philosophy.

**You would think that maybe in 2018,** we would be trying to develop a better life on this planet for everyone

## MAKE EXTRA CASH

We are looking for **Cree translators**.  
If you are interested, please send us an  
email: [translation@beesum.com](mailto:translation@beesum.com)





# AVAILABLE NOW!







**WE AIM HIGHER !**

**WE OFFER  
DISCOUNTED  
FARES \*\***



**35** ANS  
YEARS

**airCreebec**

**FOR INFORMATION, RESERVATIONS OR CHARTERS**

**1-800-567-6567**

**W W W . A I R C R E E B E C . C A**

*\*\*certain conditions may apply.*